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THE MUSIC OF BRAZIL

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Abstract:

This curriculum project allows students to experience and learn about the music of Brazil, as well as Brazilian culture. The five lessons that compromise the unit are designed for students in fifth grade. Through singing Brazilian folk songs and playing traditional rhythms, students will enhance their performance and music reading skills. Through this unit, students will grow their cultural awareness, singing and movement abilities, and ensemble playing skills. Musical materials include folk songs from Northern Brazil, and characteristic rhythms of Southern Brazil, focusing on the Brazilian genres of afoxé, samba, and bossa nova.

Introduction

This unit is intended to assist teachers in sharing the music and culture of Brazil with their students. Brazilian music has played a significant role in my own life as a musician, and I wanted to share it with my students.

In 2002, I moved to Paraguay, which borders Brazil. There I befriended people from both Latin and South America. As a musician, I had already started performing on a regular basis with musicians from Paraguay, Argentina, and Brazil. Being a jazz guitarist, I already knew “bossa nova” (or so I thought). These musicians knew how to play afoxé, choro, Brasília, samba, and bossa nova. Through this exposure, and what I learned from my fellow musicians, I became fascinated with Brazilian music. When I played with them, it wasn’t like listening to a recording by Jobim (the most internationally-known and commercially successful bossa nova recording artist and composer). Jobim was polished and his music was written for the majority. When sitting down and jamming with these musicians, I learned first-hand what it was like to hear and

feel the music that Brazil is known for. It was as deep as any conversation could ever be. I was not told what to do; I was told to listen and “speak” with my instrument.

When I visited Bahia and Rio de Janeiro, I listened to every bit of music that I could find. I vividly remember two children playing instruments on the beach with such a command of syncopated rhythms, as if they were talking to one another through music. As I walked through the city, I heard the street performers and the bands practicing for Carnival. Later, I went out at night to hear musicians play at the restaurants and bars. What I had heard on that trip produced a keen desire to learn more. I hope that this project inspires other teachers to introduce their students to Brazilian music.

Why is Brazilian Music so Exciting?

The unique culture of Brazil emerged from three different cultures: the native Indigenous tribes, the Portuguese, and West African. This produced very unique art, music, dance, cuisine, and writing. The West Africans emigrated unwillingly, as victims of the slave trade pioneered by the Portuguese beginning in the 1500s. The Portuguese had begun exploring the country in the early 16th century, after the explorer Pedro Alvarez Cabral landed in Bahia while in route for the West Indies (Calmon, 2015). While these three cultures were the main influences, there were German, Hungarian, Italian and other European influences as well.

Essential Questions

- What gives the Brazilian styles bossa nova and samba their unique sound?
- How are the instruments used in Brazil similar to and different from instruments common in the United States?
- How do various cultures blend diverse music together?

Standards Addressed (National Standards for Music Education, 1994):

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music
- Reading and notating music
- Understanding music in relation to history and culture.

Student Learning Objectives

- Students will understand how culture and community can influence music.
- Students will successfully play rhythms characteristic of Brazilian music from notation.
- Students will successfully sing two simple Brazilian songs with Portuguese text using proper vocal technique.

Assessment

Students will be assessed by teacher observation of mastery of rhythm, pitch, lyrics, and movements. The following are the criteria for assessment:

Rubric: Instrumental Performance

- 4: Student performs entire piece with accurate rhythm and appropriate style.
- 3: Student performs most of the piece with accurate rhythm and appropriate style.
- 2: Student performs with inconsistent rhythmic accuracy and style.
- 1: Student performs with few accurate rhythms and lacks an appropriate sense of style.

Rubric: Vocal Performance

- 4: Student performs entire piece with proper vocal technique and appropriate style.
- 3: Student performs most of the piece with proper vocal technique and appropriate style.
- 2: Student performs with inconsistent proper vocal technique and style.
- 1: Student performs with very little vocal technique and lacks an appropriate sense of style.

Rubric: Cultural & Historical Knowledge

The ten questions on the written assessment will be scored on an A-B-C-D-F basis.

Prior Knowledge

- Students already know how to read and perform rhythms that use whole, half, quarter, eighth, and sixteenth notes
- Students already can sing the major scale with good intonation.
- Students have a vocal range of approximately A4-E5.
- Students have already learned proper vocal technique concerning breathing, and vowel shapes, and are able to sing on pitch.
- Students can already read notes on the treble clef.
- Students have had some experience playing Orff and percussion instruments
- Students can read and play the notes A, B, and C on the recorder.

Instructional Materials

- Teacher created playlist of various recordings via YouTube and or personal Library.
- Percussion instruments.
- Various handouts including song sheets and rhythm sheets.
- Supplemental video: John Jacobson's Music Planet, *"Introduction to Brazil."*
- Computer
- Guitar
- Piano

The Roots of Brazilian Music

The area now known as Brazil was occupied by indigenous tribes for many centuries before Europeans entered the region. Lost in his search for a route to the West Indies, Portuguese explorer Pedro Álvares Cabral sighted land in March of 1500. Brazil was officially discovered on April 22 when Cabral landed in Bahia, near the future site of Porto Seguro (Calmon, 2015). Brazil was very rich in natural resources, including diamonds and gold and an expansive coastline, and quickly became a valuable colony for Portugal.

The Portuguese imported many African slaves to work in the mines. These Africans were from regions including modern-day Angola, Mozambique, Sudan, and Congo. Many died because of the extreme workload and poor living conditions that perpetuated disease. Some escaped and joined communities of former slaves, which were later known as *favelas*. The favela, or shantytown, gets its name from a native bush that grows in difficult conditions and provides food for macaws. Once slavery was abolished in 1888, such communities grew rapidly: “On May 13 1888 The Brazilian Monarchy signed the Golden Law abolishing slavery after 300 years. This left thousands of former slaves wandering the interior backlands of the Northeast with neither occupations nor resources” (Perlman 2010, p. 25).

The rich rhythms of the Samba, which became nationally recognized in the 1930s, are believed to originate in the Afro-Brazilian favela, though Hertzman holds that “Samba was a somewhat obscure term that referred to a number of different cultural and musical manifestations” (Hertzman 2013, p. 11). Tremura, however, describes samba as an African dance originally named “*Sembu*” which means “belly button dance” (Tremura, ND). The samba is the most popular style of music in Brazil and is closely associated with the yearly celebration

called Carnival, which is much like “Mardi Gras”, and occurs one week prior to Lent (Tremura, ND). At first the samba was mainly heard at Carnival, but in the 1930s, it was nationally recognized and schools to teach the genre were developed (Hertzman, 2013).

In addition to samba, two other styles of music that came from the northern and southeast regions of Brazil are *afoxé* and bossa nova. Further Brazil has a vibrant folksong tradition that was long transmitted orally. These songs were sung without instrumentation and were called *cantigas*. During slavery, the African slaves would also join in on the *cantigas*. They would add rhythms by clapping. These rhythms became an integral part of the song. But not all Brazilian music has heavy African influence. The music of Santa Catalina, a region that is in the northeast, was influenced by European rhythm and instrumentation, and sounds reminiscent of the polka.

Afoxé (pronounced ah-fo sheh) is an Afro-Brazilian genre of music that had originated in the states of Pernambuco and Bahia. *Afoxé* also goes by the name *IJEXÁ* (Eee-jay-shah). *Afoxé* is rooted in candomblé:

This is a religion which came from the beliefs of the Yoyuban people whom the Portuguese brought to Brazil from West Africa to work in the sugarcane mills and mines. The *Ijexá* is played by the *Blocos de Afoxé* or *Afoxés*, associations of people bound to a specific *Terreiro de Candomblé*, that parades in the streets during Carnival. As they parade down the streets, they dance and sing in the Yoruban language praising the *Orisha Oxum* (Deity of the lakes and waterfalls). This is why the *Afoxé* group is also called *Candomblé de Rua* (Candomblé of the Streets). Commonly people call the *Ijexá* rhythm *Afoxé*”. (The Exchange, 2010).

Modern Brazilian Music: A Unique Blend

The styles studied in this unit: the modern samba, afoxe, and bossa nova, are urban styles from the cities of Bahia and Rio de Janeiro.

As already noted, the music of Brazil is influenced by three different cultures: African, Portuguese, and European. The harmonies and melodies are from Europe, based on the major and minor scale with modulation and characteristic rhythms of the polka. Portuguese culture brought the use of traditional instruments such as the bandolim, bagpipes, and cavaquinhos. The third element in this unique blend is the stimulating rhythms and dance that were brought from West Africa through the slave trade (Meade 2010).

The Portuguese explorers brought their own diverse musical roots with them. Portugal and Spain had themselves been occupied by a colonial power. “Their music was a mixture of European, Middle Eastern, and north African elements. The Portuguese introduced the European tonal system, the Moorish scales, as well as earlier medieval modes, both folk and liturgical” (Lamas D. pg 11, 1973). The Portuguese introduced their ballads and lullabies, along with rhythmically complex dance music. They introduced the violin, the guitar and *cavaquinho* (a small guitarlike instrument that is still played today), the flute, the clarinet, the accordion, the tambourine, and the Jew’s harp, along with other European woodwind and brass instruments. European classical forms and music theory also influenced Brazilian music from the beginning of Portuguese settlement. They brought their language. “They introduced Roman Catholicism with its music, its liturgy, and its calendar of celebrations and holidays

(Lamas). The Portuguese also brought their traditional festival known as the *entrudo*, which in time developed into arguably the greatest folk festival of all, *Carnaval*.

As I said in the introduction, I was very intrigued by the sound of Brazilian music. Whether it was recorded, or a live performance, I was all ears. Having the opportunity to experience the music firsthand was very important. I have chosen to share samba, afoxé, and bossa nova styles with my students because they have had the greatest cultural impact internationally.

The Cantigas are very simple, lovely folk songs from northern Brazil that will allow my students to continue to cultivate a healthy and expressive vocal technique. The two songs that I chose, *Neustra Rua* and *Pennziol*, are fairly simple. The words are repeated, as are the melodies. The major challenge will be learning how to pronounce the Portuguese lyrics, rather than the melody and rhythm, thus giving the students a chance to be successful and enjoy learning the songs. The simplicity of the songs also give the teacher room for improvisation and allows students to use the samba and bossa nova rhythms learned in the unit while performing these pieces.

Outline of the Unit

Lesson One

- History of Brazil
- Musical influences from other countries.
- The history of the samba.
- Playing a samba rhythm.

Lesson Two:

- Two folk songs from Brazil: Nestra Rua and Penzinho
Singing Nuestra Rua -a diatonic folksong.
- steady tempo
- accurate rhythm

Lesson Three:

- Intro to samba
- The instrumentation
- History
- Composers
- How to read and play a samba rhythm
- Ensemble performance.

Lesson Four:

- Intro to afoxe.
- The instrumentation
- History-cultural significance.
- How to play a samba rhythm.
- Ensemble performance.

Lesson Five:

- Intro to bossa nova
- The instrumentation
- Historical-cultural significance.
- Performing samba rhythm.
- Ensemble performance.

Materials

In addition to musical materials, this section is full of examples and facts that will be shared with students.

Brazilian Geography:

- Part of the South American continent.
- The fifth largest country in the world.
- It borders Argentina, Uruguay, Bolivia, Paraguay, Columbia, Guyana, Venezuela, Suriname, Peru, and French Guiana.
- The Amazon rainforest make up about half of the world's rainforests.
- Brazil has five different ecosystems.
 - The tropical rainforest
 - The Pantanal (a tropical wetland)
 - The Cerrado (a tropical savannah)
 - The Mata Atlantica (the "Atlantic forest")
 - the pampas (fertile plains)

Northern region: Bahia



Musical Style: afoxé

Southeast region: Rio de Janeiro



Musical style:

Samba

Bossa Nova



Pandeiro is a Brazilian musical instrument that originated in Portugal. It is somewhat similar to a tambourine, but more complex. The head of the instrument can be tuned so the player can change from high to low pitches. In addition to the instrument being tunable, it also has cymbals that are cupped and have a dry sound. It looks very similar to the tambourine, but because of these two details, it is very different.



The cavaquinho is a small type of guitar that is similar to the Hawaiian ukulele. It has four wire or gut strings. The influence of this instrument is from Portugal. It is a very important instrument in Brazilian music, especially for samba and choro.



The Bandolim is an eight- string instrument originating in Portugal. It commonly used in Samba and Choro music. It can play the chords or the melody of the song.

Lesson 1: Afoxe´

Learning Objectives

- Students will learn about the cultural and historical significance of afoxe´, a style of music and drumming.
- Students will perform, alone and in groups.
- Students will demonstrate knowledge of instruments used in afoxe´

Materials needed

- Handout explaining the importance and cultural significance of afoxe´.
- Book: *Inside the Brazilian Rhythm Section*.
- Percussion instruments
- Computer with internet access.
- Smart board.
- Video: [Afoxe rhythm with Michael De Miranda](#)

Procedure

Part 1

- Start with Michael De Miranda’s video on playing the afoxe´ rhythm.
- Students will sing rhythm using one sound “bing” for high note and “bong” for the low note of the “go-go bell”.
- I sing the rhythm and the students echo.
- Organize students into groups of 2-3 students.
- Allow students to try playing the rhythm on their own agogo bells, I will assess and address any major problems.
- I will lead the class and one student will play the rhythm back.

Part 2

- Using the book *Inside the Brazilian Rhythm Section*, I will show the students an example of a three part arrangement for Afoxe´.
- Part 1 will be played on a beaded gourd.
- Part 2 will be played on a Go-Go-bell.
- Part 3 will be played on the Conga or similar instrument.
- Start with one group at a time performing measure 1 only.
- Allow groups to work together, but without teacher.
- Guideline: A group leader calls the tempo.
- After each group has successfully played through the measure, bring the entire class together.
- Play one measure at a time, repeat with a goal of four times repeated.
- After sufficient progress has been made have the entire class perform continuously.



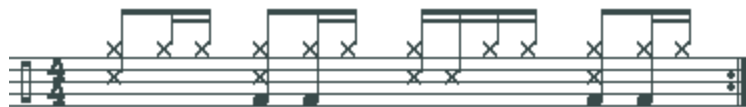
They come in all different sizes, colors, and have been modernized.



How it is played: You hold the long end of the gourd in one hand and rotate it back and forth while the other hand presses the beads or seeds against the gourd making a scraping sound.



A simple rhythm played on just the beaded gourd.



Drummingweb.com

Lesson 2: History of Brazil / cultural influences/ performance

Learning Objectives

- After video and discussion, students will show an understanding of the history of Brazil through worksheet and voluntary question and answer.
- Students will perform a Brazilian rhythm characteristic of afoxe'. The sample is on the next page.

Materials needed

- Video –*John Jacobson's Music Planet* featuring Brazil
- Computer
- Smart board
- Handouts
- Percussion instruments

Procedure

Start with open ended question.....

What do we know about Brazil?

wait for answers

- Introduce video from John Jacobson's music planet:
<https://www.youtube.com/watch?v=GjXOD72QXaM>
- Discuss facts from the video.
- In groups of two, students will answer questions on a handout.
- Capoeira: The dance of the slaves
- On the smart board, there will be a rhythm from Brazil called "afoxe". (See next page).
- Students will first clap the written rhythm for part one.
- Students will then clap part two.
- With the same partner as before students will place clapping rhythms 1 & 2 together.
- Teacher will ask each group to perform the rhythm and then hand out shakers and congas, bongos, and hand drums to students successfully performing the rhythms simultaneously.
- Students will be broken up into two groups: A and B.
- Group A will perform their rhythm first.
- Then Group B will perform their rhythm.
- The each group will alternate playing their rhythm, meaning group A then group B
- To ensure consistent tempo and student confidence, the two groups will play at the same time for one measure.
- Groups will then play it for two measures, and gradually build from there.
- Lastly the groups will play the afoxe' rhythm for eight measures, break for one measure, and start again.

Vocabulary


Afoxe', Bahia, capoeira, rhythm, time signature, Brasilia, berimbau
Carnival,

Differentiation:

The handouts are in bold lettering.

The easy rhythm will be given to the students who has difficulty understanding or performing rhythms.

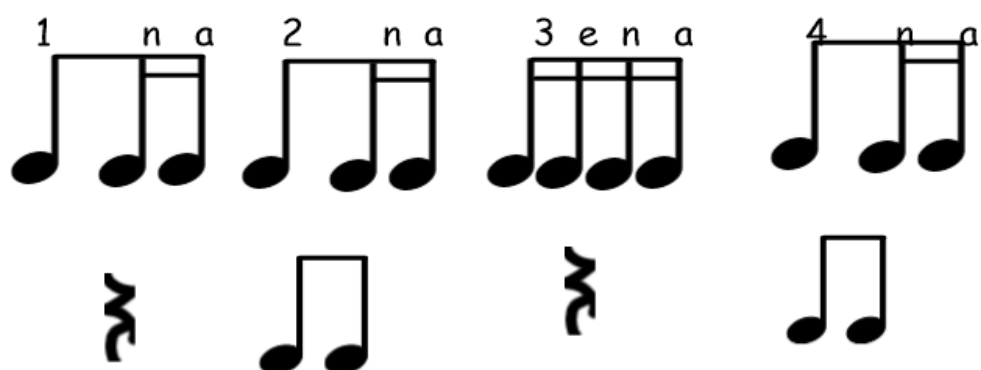
Surdo



M O M O

Caixa

The Afoxe Rhythm from Bahia



Name: _____ Date: _____

Worksheet #1: Intro to Brazil



From John Jacobson's video we learned some very interesting facts. With your partner, do your best to answer these questions about Brazil.

1. What Language do they speak in Brazil?
 - a. Spanish
 - b. Portuguese
 - c. English
2. What ocean is connected to the coast line of Brazil?
 - a. Pacific
 - b. Atlantic
 - c. It is landlocked
3. What is the capitol if Brazil?
 - a. Washington
 - b. Rio de Janeiro
 - c. Brasilia
4. What is the name of the festival that takes place one a year all over Brazil?
 - a. All Saints Day
 - b. Carnivore
 - c. Carnival
5. What is the National dance of Brazil?
 - a. Moonwalk
 - b. Lambada
 - c. Samba
6. The Style of music that is called the Samba was brought over by..
 - a. African Slaves
 - b. Peace Corps.
 - c. Christopher Columbus
7. What three cultures came together to create Brazilian Samba?
(circle three)

African

Hip hop

German

European

Asian

Portugal

Lesson 3: Folk songs of Bahia, also known as cantigas

Learning Objectives

- Students will understand the history of the cantiga and its association to what we in the United States call a folk song.
- Students will sing with a healthy vocal technique.
- After teacher models pronunciation of the words in Portuguese, students will be able to sing the lyrics to “Pezinho” in Portuguese with rhythmic and pitch accuracy.
- After teacher models pronunciation of the words in Portuguese, students will be able to sing the lyrics to “Nestra Rua” in Portuguese with rhythmic and pitch accuracy.
- Students will review and perform the afoxe’ rhythm from previous unit.
- Students will be able to perform both songs with student accompaniment.

Materials:

- YouTube or recordings of both songs performed.
- Smart board
- Percussion
- Guitar

Procedure

- Students will first be introduced to Bahia through a short video
- Play a recording of Pezinho for students to listen to while following the words and melody on the smart board.
- Vocal warm-ups – stretching, humming, vocalization, scales.
- I will play and sing the melody one phrase at a time.
- Students will echo each phrase after I play it on “LO”.
- When students are able to sing then entire melody on “LO” we will then add the words.
- Most students do not speak Portuguese so I will teach the students how pronounce each word.
- Turn words into rhythmic phrases using hand signals when appropriate.
- Reintroduce the melody of the song with the words.
- Once students show a solid understanding of the melody, pronunciation, melodic rhythm we will then add the afoxe’ rhythm that was learned in the last class.
- Students will then perform the song Pezinho with accompaniment of the Afoxe’ rhythm.
- The same procedure will be used for the song “Nuestra Rua”.

Pezinho
 Ai bota aqui Ai bota aqui
 Ai boto aqui o sue pezinho
 Sue pezinho bem juntido
 Com o mue
 (bis)
 E depois nao vai dizer
 Que voce se arrependeu
 (bis)

Little foot (*English translation*)
 Ah, put your little foot here
 Ah, put your little foot here
 your little foot your little foot
 right next to mine
 (repeat)
 so that later you not say
 that you regretted it
 (repeat)

Oi bo - ta a - qui oi bo - ta a - li o teu pe - zi - nho

o teu pe - zi - nho bem jun - ti - nho ao pé do meu

E de - pois não vá di - zer

que vo - cê já me es - que - ce - u

— IKComposer.Mus.Br. (n.d.). Retrieved September 23, 2015.

Nesta Rua

Nesta rua nesta rua tem um bosque
Que se chama que se chama solidao
Dentro dele dentro delemora um anjo
Que roubou, que roubou meu coracao

Se eu roubei, se eu roubei, teu coracao
E porque tu roubastes o meu tambem
Se eu roubei se eu roubei teu coracao
E porque eu te quero tanto bem

Se esta rua rua tem um bosque
Eu mandava, eu mandava ladrilbar
Com pedrenhas com pdrinhas de brilhante
Para o meu para o meu amor passar

If only this street were mine (*English translation*)
On this street on this street there is a little forest
and it's called it's called loneliness
in this forest in this forest there lives an angel
who has stolen who has stolen my heart

If I have stolen, if I have stolen your heart
It's because you have also stolen mine
If I have stolen if I have stolen your heart
It's because I love you too much

If this street, if this street were mine
I would have it all paved
And have it covered in tiny precious stones
So my love, so my angel could walk on it with me

THIS STREET HAS A GROVE
Nesta Rua Tem Um Bosque

Folclore brasileiro

1/1

1. Nes - ta ru - a, nes - ta ru - a tem um
(2. Se eu rou) - bei, se eu rou - bei teu co - ra -
(3. Se es - ta) ru - a, se es - ta ru - a fos - se

3 E7 bos - que que se cha - ma, que se cha - ma so - li -
ção, tu rou - bas - te, tu rou - bas - te_o meu tam -
mi - nha, eu man - da - va, eu man - da - va la - dri -

5 Am dão. Den - tro de - le, den - tro de - le mo - ra_um
bem Se_eu rou - bei, seu_eu rou - bei teu co - ra -
lhar com pe - dri - nhas, com pe - dri - nhas de dia -

7 Dm an - jo que rou - bou, que rou - bou meu co - ra -
ção é por - que, é por - que te que - ro
man - te, pa - ra_o meu, pa - ra_o meu a - mor pas -

9 Am ção. Den - tro de - le, den - tro de - le mo - ra_um
bem. Se_eu rou - bei, se_eu rou - bei teu co - ra -
sar, com pe - dri - nhas, com pe - dri - nhas de dia -

11 Dm an - jo que rou - bou, que rou - bou meu co - ra -
ção é por - que, é por - que te que - ro
man - te, pa - ra_o meu, pa - ra_o meu a - mor pas -

13 Am ção.
bem!

14 Am 2. Se eu rou
3. Se es - ta sar.



Lesson 4: Samba

Learning Objectives

- Students will demonstrate understanding of samba through movement.
- Students will show an understanding of music notation.
- Students will play in small groups and in large ensembles.
- Materials needed
- Computer
- Smart board
- John Jacobson's *Music Planet: Brazil*.
- Percussion instruments.
- Handouts.

Activity: samba dance

- Students will watch a short video on the history of Brazil's Carnival and Samba dancing.
- Video <https://www.youtube.com/watch?v=PwBhy6wBZDs>
- Imitating the Jacobson video, teacher and students will stand in position.
- Take the students through each of the steps of the dance presented in the video.
- Break the dance the dance to two different steps at a time.
- Then move it up to four of the sequenced dance moves.
- With just a drum beating the quarter note, dance the samba.
- Using the video of the song,
<https://www.youtube.com/watch?v=B3nAXARhMLg&list=PL3DC80305C3E9A529>,
Students will dance the samba.

Activity: playing Samba rhythms

- Teacher will start with a rhythmic based echo singing class activity. the rhythms must be from the examples on page 18 of "Inside the Brazilian Rhythm Section" .
- Review pulse, teacher will ask the students "does the pulse feel like common time meter or triple meter"?
- Play the percussion track (track 2) on the CD "Inside the Brazilian Rhythm Section" for students.
- Teacher will guide students through reading the written example from page 18 using a smart board.
- Teacher will separate class into three groups.
- Then give each group one line to learn.
- Instruct students to vocalize the line first.
- Next is clapping.
- Finally student will get be given percussion instruments, Line 1 shakers, line 2 cowbells, tambourines, rhythm sticks, and lines 3 will use African drums.
- Have the groups play one measure together, then two measures.
- When mastered, rotate groups.

Vocabulary:

Samba, A section, B section, pandeiro, Surdo, berimbaus

Below is more information for the students, plus an example of a Samba arrangement.

Samba

"The word Samba appears to have come from Angola, where the Kimbundu word Semba refers to the Umbigada "invitation to dance" (McGowen & Pessanha 2009, p. 22).

Samba is a dance and a rhythm that originated in Bahia and emigrated to Rio De Janeiro through freed slaves. Music and dance was passed on by rote and not written down.

There are many Samba schools in Brazil and when it's time, which is once a year, Samba is celebrated in throughout Brazil during Carnival, which is a six day celebration with parades, music, and lots of dancing.

The image displays a musical score for a Samba arrangement, featuring five staves. The top staff is for the Surdo, followed by Caixa, Ago Go, Hi Bell/Low Bell, and Chocalho. The music is written in 4/4 time. The Caixa staff includes a rhythmic pattern: R L R L R L R L R L R L R L. The Ago Go staff includes a rhythmic pattern: y y y y y y y y. The Hi Bell/Low Bell staff includes a rhythmic pattern: y y y y y y y y. The Chocalho staff includes a rhythmic pattern: y y y y y y y y.

Lesson 5: Samba /recorder lesson

Learning Objectives

- Students will learn about the cultural influence of the samba
- Students will show understanding of tempo through movement.
- Students will play in ensembles and solo.

Materials needed

- John Jacobson's *Music Planet Brazil*.
- Handout explaining the importance and cultural significance of Samba
- Book: *Inside the Brazilian Rhythm Section*.
- Percussion instruments
- Computer with internet access.
- Smart board.
- "Samba in the BAG" Jim Solomon – "Hot jams for the recorder".
- Bells/xylophones

Procedure

Part 1 -movement

- Start with video of how to dance the Samba.
- Slowly go over the dance moves.
- Have students dance the samba to Sergio Mendez' "Mas Que Nada"

Part 2 –playing

- Song – "Samba in the BAG"
- Start with the rhythm parts.
- Organize the class into small groups.
- Each group will have a different part of the arranged rhythm.
- Assess the students while they work on their own.
- Bring the group together to perform the rhythmic part of the piece.
- Melody on bell and recorders.-the melody contains only three notes A, B, C.
- Organize the class into small groups and assess while they continue to work on the melody.
- Bring the class together to play the melody, starting with one measure at a time.
- Work until the entire piece is done.
- Break the class into two groups' melody and rhythmic accompaniment.
- Start with rhythm then melody.
- Conduct the class to play entire piece.

Samba in the BAG 7:22

Jim Solomon

A SECTION

♩ = c. 180

Chords: D C D C D C G

Measures: 1 2 3 4 5 6 7 8

Parts: Soprano Recorder, Shaker, Conga, Surdo

B SECTION - Repeat 4x with an individual improvising over the basic melody.

Chords: Em G

Measures: 9 10 11 12 13 14 15 16

Parts: SR, Shaker, Conga, Surdo

Form A B A B A

B Section: Individuals improvise over the basic melody using G pentatonic notes with E as the tonal center ("1a" centered). In m. 12 it resolves to G ("do" centered). Have players develop movements for this section.

Note: The melody begins on re (A) with the V chord (D) in the accompaniment, and does not resolve to the I chord (G) until the end of the phrase.

Guitar The strumming style for this piece calls for lifting the left hand fingers up and down with the Em chord in mm. 9-12. See the description under the "Guitar" section of the Introduction.

Lesson 6: Bossa Nova

Learning Objectives:

- Using a Venn diagram, students will demonstrate the difference and similarities between bossa nova and samba.

Materials needed

- Computer
- Recordings

Procedure for the Venn diagram

- Introduce the bossa nova by tapping on the chest to mimic the heartbeat.
- Ask the students to do the same.
- Ask the students if they can tap the steady beat with their feet or other hand while continuously tapping the bossa rhythm on their chest.
- Explain briefly where the bossa nova came from and how it gained its popularity.
- Listen to a recording of Antonio Jobim performing “The Girl from Impanema”.
- Ask students what they remember about the samba and how does it differ and how is it the similar to the bossa nova.
- Now using two examples one being Jobim’s “Girl from Impanema” and Sergio Mendez’s “Mas que Nada” teacher will guide the students through an exercise noting the similarities and differences of the two styles. This will be student driven and teacher guided.
- In groups students will create a Venn diagram that shows the differences and similarities.

Student handout

Bossa nova is a genre of Brazilian music, which developed and was popularized in the 1950s and '60s. In the United States, many TV shows in that time period featured bossa nova background music.

Bossa Nova translated means “new trend”.

While samba has very little in the sense of harmonic motion, bossa nova has many chord changes and usually an AABA form.

The drum beat for the bossa nova:



Online drummer.com

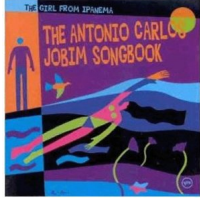
The bass drum rhythm is similar to a heartbeat. Check your pulse.

Is it similar to the rhythm on the bottom line?

Do you Bossa Nova?

Supplementary Media Resources for Teachers:

[Presentations about music, dance, food, and life](#)



[Girl from Impanema Tom Jobim](#)



[Mas que Nada –Sergio Mendez](#) Recorded in 1967

[Mas que Nada-Sergio Mendez recorded in 2010](#)



[Meu Nome É Gal Gal Costa](#)



[Magalenha Sergio Mendes](#)



[Quilombo Axe](#)



[Afoxe Oya Alaxe](#)



[Bachianas Brasilieras Orchestration](#)



[Hector Villa Lobos, prelude 11 for guitar](#)

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